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REVEALING THE FERTILE INVENTION OF JAN STEEN: "THE MUSIC LESSON," PROPHETIC OF DEGAS

THE ART NEWS

FEBRUARY 4, 1939

17 PICTURES *of the* XVII CENTURY

Important Dutch Painting from Holland: a Benefit Show

BY ALFRED M. FRANKFURTER

THE pendulum of taste swings back seemingly more convincingly and surely than in its receding arc: Dutch painting of the seventeenth century, two and three decades ago the chief objective of great collectors like Benjamin Altman, John G. Johnson and Peter A. B. Widener, and in the following years witness to its successors in fashion such as the Italian *trecento* and the Impressionists, now once again seems to be occupying a place in American popular taste parallel to its constant evaluation by connoisseurs as a high point in the tradition of Western art. Evidence thereto is amply found in the increasingly prolific exhibition and public acquisition of the art of the Baroque Netherlands in this country as in England and on the Continent within the last three to four years.

The latest manifestation in this line of events is the notable exhibition of "Seventeen Masterpieces of the Seventeenth Century" being held at the Schaeffer Galleries for the benefit of the Netherland Benevolent Society of New York (for which this number of THE ART NEWS serves as the catalogue). Consisting entirely of loans from Holland, it draws upon the collections of Messrs. D. Katz, whose magnificent summer exhibitions in their galleries in Dieren have been annually reviewed in these columns, and of Mr. H. E. Ten Cate of Almelo, for a group which is veritably an object lesson in the qualitative standards of this art.

If the hanging of three signed Rembrandts alone were not sufficient *raison d'être* for the exhibition, it would be furnished by the first appearance of the most important work by the elusive Hercules Seghers to have been shown in New York. And there are, too, important lessons elsewhere, in the shape of renewed demonstrations of the significance to the modern aesthetic of the painting of such artists as Jan Steen, Emanuel de Witte, Salomon van Ruysdael and Willem Kalf. In such teachings the reborn popularity of Dutch art has its roots.

It is inevitable that, here as everywhere, Rembrandt must be regarded first as the determinator of the painting of his time—a priority originally based on his wider fame but within recent time also

on the more logical ground of the discovery of his real influence upon his contemporaries not only in his own town of Amsterdam but also through Carel Fabritius, upon the two great masters of Delft, Vermeer and Pieter de Hoogh, as well as on the landscapists of Haarlem and the genre painters of Leiden. In this exhibition two thrilling documents of the genial first maturity of Rembrandt offer testimony of the force of his original invention and the amazing degree of completeness to which he carried it out. The portrait of

"STILL-LIFE WITH NAUTILUS CUP," ONE OF THE MOST DISTINGUISHED WORKS OF W. KALF

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SIGNED "SEASCAPE" BY JAN VAN DE CAPPELLE (ABOVE); A ROMANTIC "LANDSCAPE" BY THE RARE HERCULES SEGHERS (BELOW)

LENT BY MR. H. E. TEN CATE, ALMELO





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LANDSCAPES BY GREAT CONTEMPORARIES: "RIVER SCENES" BY SALOMON RUYSDAEL (ABOVE) AND PHILIPS DE KONINCK (BELOW)

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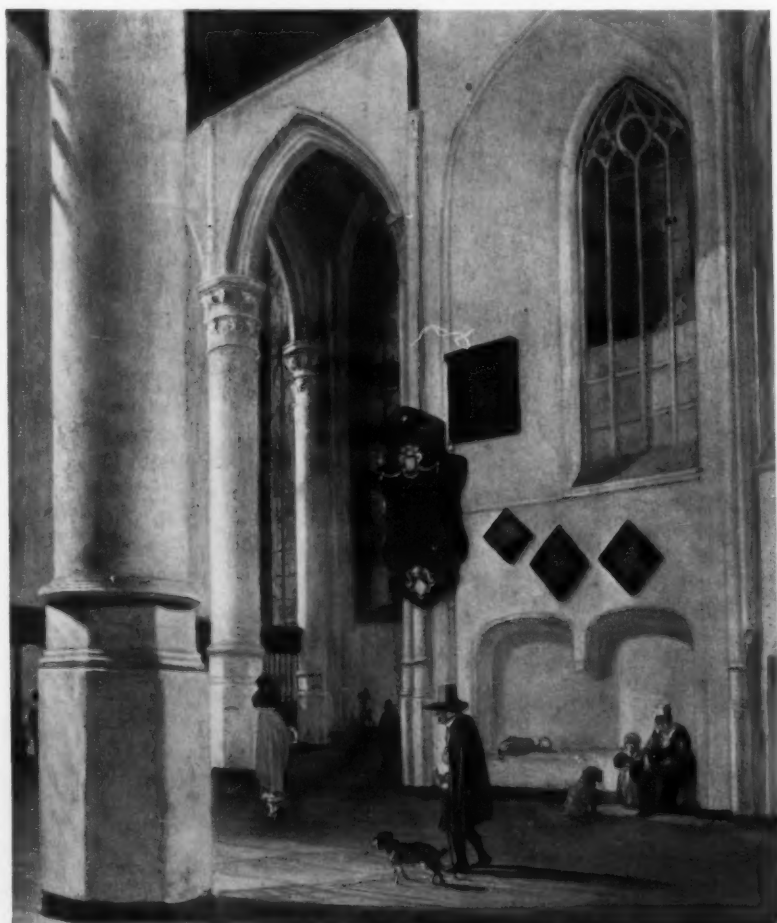


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TWO ASPECTS OF DUTCH GENRE: "INTERIOR OF A HOUSE" BY DOU (LEFT); VAN OSTADE'S "AFTER THE DAY'S WORK" (RIGHT)

Saskia (reproduced on the cover of this issue), dated 1633, formerly in the collection of Lord Ardee at Killruddery, Ireland, is referred to by Bredius as one of "the best portraits from Rembrandt's early period" and by Valentiner as "one of the finest portraits which the artist painted of his wife Saskia van Uylenburgh, very likely the first one which he painted of her since Rembrandt got engaged in June, 1633, and married one year later in 1634. As the painting is dated 1633 it is possibly executed in the second half of this year, soon after the fine portrait drawing in the

Berlin Printroom (dated June, 1633) which represents Saskia with very similar features. The charm which the artist has given to the face as well as the care and vigor with which the picture is executed speak for the happy mood of Rembrandt during this period." And there is no doubt that the dramatic yet controlled chiaroscuro, the subtle but immediately conveyed tactile values of the plume and the pearls, the hair and skin, make this one of the most eloquent resolutions of Rembrandt's early genius. Less spectacular yet equally compelling in its more restrained characterization, the cool,



LENT BY MESSRS. D. KATZ, DIEREN

"INTERIOR OF A CHURCH" BY DE WITTE, SIGNED AND DATED 1655 (LEFT); "DELFT COURTYARD" BY PIETER DE HOOGH (RIGHT)



LENT BY MR. H. E. TEN CATE, ALMELO



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REMBRANDT: "PORTRAIT OF PETRONELLA BUYS" (LEFT), "KING DAVID WITH HIS HARP" (RIGHT), SIGNED AND DATED 1636 AND 1651 RESPECTIVELY; A "PORTRAIT OF A LADY" BY FRANS HALS

LENT BY MESSRS. D. KATZ, DIEREN

deliberate portrait of Petronella Buys of two years later is a token of Rembrandt's brilliant technical facility in the incredibly fluent handling of the ruff and the lace cap, and the face entirely flooded with light.

As a foil to these two, the *King David with his Harp* of 1651, painted just at the commencement of the late period which followed the *Night Watch*, is a lucid exposition of the change within the artist over the sixteen or seventeen intervening years. Distant introspection has replaced vigorous outer expression, the emphasis is on the inner, spiritual content rather than on the vital flow of the surface. The rich, dark tonality is that which influenced Fabritius and Vermeer and De Hoogh most strongly, as are the diffused contours which nevertheless only partially obscure the certainty of the basic drawing. These three Rembrandts lent by Messrs. Katz are a welcome exhibition in themselves.

Frans Hals' superb *Lady* until recently in the Van Gelder Collection is familiar through its inclusion in the great Hals exhibitions of recent years, but it now again acquires a novel aspect in its counter-relation to its contemporaries: its chief qualities lie in the amazing dramatic sonorities



which Hals achieved in his late period in terms of the most restricted scale of color, here seen in the absolutes of white against the grey-blue and grey-green of the background, leaving the piercing physiognomic characterization to dominate the picture.

To return to the immediate circle of Rembrandt's direct influence, the Seghers *Landscape*, as a beginning, holds equal place with Rembrandt himself. Its dream-like fantasy, revealing a nature far above reality in an astonishing green-brown key, is so enchanting that it becomes difficult to associate this rare individual genius with any period or school. Beside it the closer observation of nature of Philips de Koninck in his *River Scene* belongs to an everyday, albeit an endearingly peaceful and always summery, world, while Gerard Dou's *Interior of a House* is a homespun, poetic subject phrased in the most accomplished technical terms, sensitive to the same currents that molded the LeNains in contemporaneous France.

Three other works have a special interest in their relation to modern taste as well as to modern art. The magnificently composed *Music Lesson* of Jan Steen (Continued on page 21)

Sculptors & Etchers Take a Bow: Another Whitney Celebration

BY ROSAMUND FROST

AS THE most well established event of its kind the Whitney Annual of Contemporary Sculpture, Drawings and Prints has a particular significance this year. The recently observed multiplication of sculpture shows has not only focussed public attention on the plastic arts but comes as a heartening justification to anyone who feels that the resources of this field have many untapped riches to yield. What the Federal Art Project and the Sculptor's Guild have contributed to this development may be judged by such a standard show as the Whitney, which in the past two years has added new names to its rolls recruited from among the ranks of these two organizations which, for their part, may now bask under the rays of official recognition by New York's first American museum. Glickman, de Rivera, Cavallito, Robus, Goodelman and Hovannes—these are some of the comparative newcomers who have definite contributions to make and, as the sculptors in general have reserved their most important creations for the occasion, the Whitney Annual maintains its reputation as both an outstanding and a progressive event.

Positions of prominence have been accorded three large works, Archipenko's "*Mā*"—*Meditation*, Warneke's *The Prodigal Son* and Cavallito's *Susanne* with laurels going to the last mentioned. Under Cavallito's chisel the black Belgian marble has yielded modeling of subtle roundness, while the piece as a whole gives out a singular poetry which can effectually challenge deriders of the "school of elephantiasis." Though actually little deeper than a high relief, *Susanne* exists in the mind's eye in the complete round—full, sturdy and satisfying. The baffling inscription which dedicates "*Mā*"—*Meditation* to everyone from distressed lovers to those engrossed in scientific problems, in addition to its rather obvious derivation from Lehmbruck, detracts from the Archipenko. Warneke's *Prodigal Son*, a vast mountain of polished stone, represents untold effort and craftsmanship which this genial artist has, for once, expended on a somewhat unoriginal theme.

Considerable interest centers about Laurent's *Sophia Delza* with its opposition of round form and cutting line, the stylized swing of the dancer's short tunic and the artist's deliberate relating to each other of the different parts of the figure—a far cry indeed from the unembellished



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART
MINNA HARKAVY'S BRILLIANT "NEW ENGLAND WOMAN"

forthrightness of his earlier nudes. This experimental approach is notably absent among other Whitney veterans, Ben-Shmuel's *Head* being merely a pocket edition of his famous pugilist, Zorach's cat the descendant of a long hierarchy of felines and Chaim Gross' *Lillian Leitzel* the youngest child of that prolific acrobatic family which over-exercise, endless repetition and an increasingly rigid canon have removed from all semblance of life (or, for that matter, from the artist's original source of

inspiration). A different but equally binding convention is responsible for Gertrude Whitney's fancy-dress-costume Peter Stuyvesant, while Arthur Lee's *Psyche* may be called "advanced" only for its awkward, somewhat obscene pose. Stirling Calder's small recumbent figure, however, is of very genuine quality and merits execution on a larger scale as well as greater prominence.

The decline of the sculpture portrait *per se* is a fruitful theme for speculation. In its place there are such type heads as de Creeft's well known black granite composition, Moselsio's Philippine mask and Minna Harkavy's admirable embodiment of the rock-bound, incorruptible New England spirit, a work of rare sculptural and interpretive qualities. A gay note is struck by de Rivera's small brass owl, so functional looking that one feels it must surely tell the time of day, and by the incorrigible Noguchi's *Radio Nurse* which seems at any moment about to give out the exhilarating strains of Benny Goodman.

Stone carving especially gives a distinctive aspect to the show, with work
(Continued on page 20)



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART
DYNAMIC CONTRAST OF BLACK AND WHITE IN ADOLF DEHN'S LITHOGRAPH, "HOT SAW"

New Exhibitions of the Week

AN ILLUMINATING SURVEY OF PICASSO'S FIGURE PIECES

THE complex course of Picasso's development is dramatically spotlighted at the Marie Harriman Gallery where ten choice pictures have been placed on exhibit. The cryptic survey begins with the nostalgic "blue" period *Lady with a Fan*, painted in 1915 by the precocious twenty-four year old artist, and ends with the brightly colored, equally romantic and sentimental *Seated Acrobat* of 1923. Between these two poles are superb examples showing the rapid progression of styles which has characterized the protean career of this artist. The brief period of sculptural nudes which followed the Rose Period in 1906 is exemplified by *Woman Combing her Hair*. While the massive volumes of this figure presage the

colossal picture of 1920, the terracotta color forecasts the *Negro Head* of 1907-08. It is important to notice this color which reappears in the head because of the very clever and sensational juxtaposition of a Bayaka sculpture from the Belgian Congo (lent by Walter Chrysler, Jr.). For the polychrome on the African sculpture is precisely the dominant color of the painting, leading one to believe that Picasso borrowed the color as he had the geometric schematizations from such Bayaka heads. However, the color is merely a deepening of the rose tones used by Picasso in 1905, a year before he was introduced to African art by Derain. Thus it should not be hastily concluded that Picasso was being imitative when he used the terracotta color for his negro-ized head of a Negro. But it is difficult to agree with Robert Goldwater who writes the following in his valuable book on primitivism in modern art: "Though there are references in later writings by his close associate, Apollinaire, none too accurate in his geographic allusions, to the sculpture of the Congo, the discernible reminiscence in his art is much less conclusive evidence." What closer evidence is needed than the comparison, afforded in this exhibition, between the peculiarly slit eyes, the long, high-ridged nose and the open, elliptical mouth which appear in both Picasso's paintings and in the head from the Belgian Congo?

Another illuminating juxtaposition, similarly made in Dr. Goldwater's book, is that of the dynamic *Dancer*, 1907-08, and a metal covered grave image from the Gabon (both lent by Walter Chrysler, Jr.). The extreme simplification of the dancing figure and the dramatic contrasts of sweepingly curved forms follow the geometric shapes of the Bakota image while the sharp shadows of straight black parallel lines which indicate hollows and different surfaces, are related to the geometric ornamentation beaten into the metal of the sculpture. The fractured planes appearing in the *Dancer* forecast the Cubism of *Woman with Pears*, 1908, which in turn gives warning of the disintegration of *The Poet*, 1911, while *Two Women*, a

huge canvas depicting ponderous nudes of gleaming rose against a metal-grey background, recalls the 1906 painting, *Woman Combing her Hair*. This monumental canvas of primitive Amazons, painted in 1920 during Picasso's Classical Period, has recently been acquired by Mr. Chrysler. M. D.

COMPOSITIONS BY RALPH M. ROSENBERG, A STIMULATING COLORIST

IRIDESCENT color in the extremely personal paintings by Ralph M. Rosenberg is the outstanding quality in the group which is now on view at the Artists' Gallery. Form counts for little, and the wavering, fitful line is used more as Klee would do than to

represent a specific object in the actual world. Rosenberg does in fact draw his inspiration from cold reality, but in his hands pure color becomes warm and expressive, it achieves density in *Early Evening*, and it ebbs and flows with emotional overtones in *Excited Landscape*. Fiery reds and orange melt into each other, waves of color seem to be opposed and then resolved in the wide range of his palette.

Most of the paintings seen here are in gouache, a few achieving great clarity, in watercolor. All of them bear the impression of a very individual artist, whose country is the mind, and whose joy in color as an instrument of expression is his guiding star. This work may be classified as abstract, but the cold, geometrical association one has with such a label does not apply to painting so warm and vivid. J. L.



EXHIBITED AT THE MARIE HARRIMAN GALLERY

"DEUX FEMMES," IN ROSE AND GREY, FROM PICASSO'S CLASSICAL PERIOD

CONSOLIDATED SCULPTORS

THE first annual exhibition of the United American Sculptors being held at the New School for Social Research is a significant event marking another step towards the union of artists in this country. The group is composed of every kind of sculpture, from the extreme abstractionism of David Smith's suspended figure in forged steel to the academic classicism of Raymond Turner's *Shot-put*. Despite varying aesthetic beliefs, eighty artists with a new understanding of each other's work have joined together "to advance the professional and economic interest of the individual artist member." Out of such coöperation may come a unity of style and orientation, perhaps the direction long sought by the individualistic artists of the twentieth century who only recently have turned toward a tolerant ideology strong enough to bring together so sundry a group of serious artists.

Out of the mélange emerges a small section of artists who have reached a synthesis between organic and geometric form, fulfilling the aims of modern sculpture as expressed by the brilliant young Gaudier-Breszka's in his 1914 manifesto. In that manifesto it was



EXHIBITED AT THE BIGNOU GALLERY

FREE BRUSHING OF GAY COLOR IN AN IMPRESSION OF THE CEREMONIAL PAGEANTRY OF "ASCOT," PAINTED BY PAUL MAZE

stated that sculptural feeling is the appreciation of masses in relation; sculptural ability the defining of those masses by plane. Exponents of these aims are Robert Cronbach, Robert Russin, Charlotte Saphier, Aaron Goodelman and Milton Hebard, all of whom make striking showings. This small group, which shares the spotlight with the work of such better known artists as Glicenstein, José de Creeft, Polygnotis Vagis and Chaim Gross, is not only concerned with formal principles of structural design in sculpture but with the discovery of a new subject matter to supplant the torso and the picturesque decorations for the fountain, and to satisfy the interests and needs of contemporary society. They have found it in the industrial worker (Cronbach and Goodelman), in the housewife toiling at a mixing bowl (Russin) or carrying a bucket of water (Saphier), and in the sordid "elements of life" by Hebard whose pictorial relief, dedicated to Stephen Crane, is a brilliant sculptural treatment of the narrative panel in high relief. M. D.

PAUL MAZE: FESTIVE IMPRESSIONS BY A CAPABLE FRENCH PAINTER

THE Bignou Gallery introduces to the American public Paul Maze, the "Frenchman in Khaki" who, having crossed the Channel, has become one of England's favorite sons of art, according to Ivor Churchill and his cousin Winston who have enriched the catalogue of the present show with appreciative essays.

Maze belongs to the generation of Dufy and Friesz and, like these two eminent artists to whom his eclectic art is closely allied, he is a native of Le Havre. He may be recognized as a descendant of the Impressionists, one whose experience in the World War with rapid shorthand sketches of military action has sharpened his sense of the moment and his ability to recreate a complex scene with a minimum of significant strokes. His favorite subjects are those of races on turf and water and of the marching columns of His Majesty's Guards in the full uniform array of black and scarlet. Beside these scenes of pageantry which inevitably recollect Degas and Dufy, this artist paints the bustling harbor of his native city, the cool light and vapid atmosphere of the Normandy port, and the green countryside of England.

The oils are more daring in composition than in color, as may be observed in the scene at Ascot where the fence of the racecourse curves diagonally across the foreground of the picture, or in the delightful view of Ostend behind two gracefully curved victorias, the rhythm of which seems to continue beyond the picture frame, multiplying the vehicles into a long chain of imaginative carriages waiting for occupants to join the drowsing coachmen.

In general the colors are too sedately subdued for the festive subjects, save in the pastels, a magic medium for the Impressionist painter's fleeting glimpses of reality and one especially amenable to this painter's technique and subject. Attention thus focusses on Maze's pastels *Start at Newmarket* and *Newmarket: Going to the Two Miles Start*, scene of the racecourse that have atmospheric vibrancy, great space and colorful movement. M. D.

DECORATIVE COMPOSITIONS BY VIRGINIA PARKER; A GROUP SHOW

VIRGINIA PARKER'S low color key is excellently adapted to her paintings of the derelict forms of sea life left on the beach at low tide. On view at the Morton Galleries, they make an interesting group of watercolors. Not only have the tides contributed to Miss Parker's material, but a landslide dragging with it the broken branches of trees, twisted trunks and roots, has supplied her with curious forms for her imaginative studies. Organized into designs of fluid line, they bring to mind very little connotation of the disasters of which they are the result, for Miss Parker treats them almost as abstractions.

In another room hangs an exhibition of black and white work by Amory Hooper called "Forms, Static and Mobile." A study of the hands of the *Boston String Quartet* is sensitively conceived, and weaves the pattern of the instruments into its composition in an ingenious and agreeable manner. Mrs. Hooper's best technique in this medium is seen in *The Well-tempered Clavichord*, which achieves depth and variety in the sooty blacks of her lithograph crayon. J. L.

BLACK AND WHITES BY HIRSCHFELD, WELL KNOWN NEWSPAPER CARTOONIST

A FULL length showing of lithographs and pen and ink drawings by Harry Hirschfeld at the Morgan Gallery amplifies one's view of this artist's work which appears regularly in the *New York Times*. Actually it changes one's impression of him as an artist, for the views of Russia made in 1932 reveal a graphic artist who shows little of the illustrator in his sensitively felt and finely integrated drawings. They are almost unique in their lack of comment upon the Soviet scene. *Kazansky Vokzal, Moscow*, dealing with types adroitly, succeeds too in being an excellent composition. One of the best of the lithographs is *Chelsea Pub, London*. Here the variation in textures is an example of lithography at its best in the hands of an outstanding draughtsman. "Peace in Our Time" Chamberlain, far from lacking in comment, is an interesting example of the impossibility of remaining coolly aloof in these troubled times. The caricatures of theatrical personalities are extremely clever in their use of stylization which supports the artist's characterization instead of seeming to be only a trick. Few black and white artists can stand up in so large a showing as Hirschfeld does here. He is not only fluent technically, but he brings to his work both sympathy and insight. J. L.

THE LURE OF THE NORTH IN PAINTINGS BY GUNVOR BULL-TEILMAN

PAINTINGS by Gunvor Bull-Teilman appear twice in the current shows at the Grant Studios, once in her solo exhibition of oils, and again in the group show of watercolors. Far more satis-

factory is her work in oil as it is seen here. She handles color which is rich in tone and often applied in a thick impasto, so that she is able to express her dreamy, imaginative themes with charm and conviction. *Fjord*, made in her native Norway, shows her at her best. It is deep in tone, but brilliantly lighted by the shafts of sun which pierce the cloudy heavens and illuminate the dull, sullen water. *At St. Lucia*, a landscape with the figure of a child as its point of interest, is more lavish in its color, warmer in its feeling. Several portraits show the artist in a different mood. Number 11, the head of a man, is deeply serious, an interpretation upon which the artist has expended her most concentrated vision. The character of the sitter emerges with corresponding clarity.

Among the watercolorists Miss Bull-Teilman is not outstanding, her color being less clear and her whole handling of themes less imaginative. The work of Gilberta Goodwin is appealing, however, particularly in *Gaiety*, an abstraction in delicious color, and in *Sea Gulls* in which the artist has used the rhythmic design of the wings of flying birds to good effect. Vanessa Helder's clear renderings of the Western landscape make a favorable impression, particularly in *Rural Free Delivery*, which embodies the increasingly popular design of mail boxes in its trim composition. Other watercolorists exhibiting here who work with decision in this medium are Bradford Ashworth and Robert Kinsey.

J. L.

PAUL GAUGUIN'S RARE PRINTS REVIEWED IN LARGE SHOWING

SHOWING at the galleries of Frederick Keppel & Company is an unusually large group of Paul Gauguin's rare prints, including the artist's only etching, which is a portrait of the French poet Stéphane Mallarmé, several early zincographs made after Gauguin's trip to Martinique in '87 and many woodblocks based on his first and last periods of residence in the South Sea Island of Tahiti. The woodblocks are charged with a mysterious melancholy, sinister portent and impassioned hope for the Paradise so magnificently mirrored in *Noa-Noa* (Oh fragrant earth)—all made more stirring, more exquisite and romantically desirable by reason of the simple, formal language of this great master of design. There are impressions taken by the artist's friend, Louis Roy, later and far better impressions by Beltrand and those taken in 1921 by Gauguin's skillful son Pola. But none compare with those few precious woodblocks printed by the artist himself and so delicately tinted with watercolor that the tones are harmoniously fused with the whites and printed greys and blacks. The great beauty of this artist's sculp-

tural woodblock is revealed in his colored impression of *Changement de Résidence*, the delicate printing of which exposes the comparative brutality of Roy's large flat areas of high keyed color.

Because Gauguin carved his blocks as a sculptor working in relief, it was necessary to print them with great care and understanding of his technique and desired effect which he himself altered with each proof. The great variety of impressions which were made from a single block may be examined in the present exhibition where as many as four and five prints from the same block have been grouped together. Woodblocks of Gauguin's last stay in the South Seas still show his unique adaptations of Indian, Polynesian and Japanese forms, the mysticism and the exoticism of his former work, but such prints as *L'Enlèvement d'Europe* and *Le Calvaire Breton* strangely reveal a rebel's recollections of Brittany.

M. D.

ROUNDAABOUT THE GALLERIES: 'SIX NEW EXHIBITIONS

SKETCHES for murals constitute a large part of the exhibition of work by John M. Sitton at the Grand Central Galleries. They are, however, not only in the ordinary media for such decoration, but several are executed in metal and there are also paintings on silk. *Genius of Progress* is a symbolical study destined for the New York World's Fair. Three easel paintings in oil and several watercolors also demonstrate the artist's technical versatility, but it is a simply executed drawing in crayon in which Sitton has done the most attractive work now on exhibition. Here in *Avila, Spain* is a homely scene in which crude wagons and barns have been the inspiration. It is a more direct and appealing expression than the grander allegorical designs for murals.

ALARGE retrospective memorial exhibition of the paintings of Eugene Vail, who died in 1934, fills the three rooms at the Fine Arts Building. Born in Brittany in 1857 much of his life was spent in Paris where he was a student at the Beaux-Arts, and by which institution his style of painting was greatly influenced. In tracing his development in the current exhibition one is struck by the conventionality of his earlier work, which is subdued in color, much of it inspired by marine subjects. A later phase, still academic, reveals the emergence of a freer style in which Vail uses his color with greater spontaneity. The work of his maturity shows him at his best, an excellent observer, who has built upon a foundation of sound academic principles. Vail succeeded in developing a personal

(Continued on page 20)



EXHIBITED BY FREDERICK KEPPEL & COMPANY

"TE ARII VAHINE," GAUGUIN'S LATE WOODCUT PRINTED BY THE ARTIST IN TAHITI, REPRESENTING A WOMAN OF ROYAL RANK

A Large Corneille de Lyon for Toledo

THE Toledo Museum of Art has just acquired from Wildenstein & Company, Inc., a most important sixteenth century portrait, the work of Corneille de Lyon. Probably representing Marechal Bonnivet, son of the famous Admiral Bonnivet who fought for Francis I, the painting comes as a gift of the Museum's founder, Edward Drummond Libbey.

This portrait is remarkable as perhaps the best of all the works

delicacy of outline of the hat and the extremely subtle modeling of the face are characteristic of the best painting of this type. As to color, a characteristic green background forms a striking foil for a black hat and rich velvet garment and at the same time harmonizes with the delicate flesh tints.

So jewel-like was the touch of Corneille that he did not trouble to make the majority of his paintings any larger than a post card is

"PORTRAIT OF
MARECHAL
BONNIVET,"
THE LARGEST



EXISTING
PAINTING BY
CORNEILLE
DE LYON

RECENTLY ACQUIRED BY THE TOLEDO MUSEUM OF ART

attributed to Corneille de Lyon. And at his best Corneille is, among early court painters of the French Renaissance, second only to his great contemporary, François Clouet.

Of Corneille the dusty records of the past have disclosed but little. Born perhaps in the Netherlands about 1505, he came eventually to Lyon and by 1534 had become court painter to the future king of France. This was Henry II, who was the second son of the wily, romantic, and cultured Francis I, father of the French Renaissance.

The Renaissance resulted in part in the discovery of the beauty in material details. The great artists of the early Renaissance in the north were those who had the sensitivity of control to paint these details clearly and simply. In the *Portrait of Marechal Bonnivet* the

today. Thus the Toledo portrait, though only a foot high, is a great rarity because of its relatively large size. In fact, it is probably the largest painting by this artist and as such its acquisition is an important event in the annals of American collecting.

The *Portrait of Marechal Bonnivet* was formerly in the collection of the Count Montbrizon of Montaubon, France. In this country it was first seen in the exhibition of French and Flemish primitives held at Toledo, in 1935, and was shown again in the following year in the Twentieth Anniversary Exhibition of the Cleveland Museum. It now takes its place in the Toledo Museum of Art's collection of French painting with the magnificent portrait of Elizabeth of Valois by the great sixteenth century portraitist, François Clouet.

ART THROUGHOUT AMERICA

BROOKLYN: ARCHAEOLOGICAL FINDS FROM LATIN AMERICA

NEWLY imported archaeological art from Panama, Colombia, Ecuador and Peru were recently placed on public view in the Brooklyn Museum. The exhibit consists for the most part of large portrait figures of clay and richly decorated funeral pottery, as well as amulets and tools of gold and bronze collected by Dr. Herbert J. Spinden during a six months survey of the northern Andes for this Institution.

From Panama comes gilded jewelry in the Coclé style supplementing the Museum's original share in the exploration of Coclé by Harvard University. About thirty pieces, representing eagles, frogs and grotesque animals, have a fragile copper base for a thin coating of fine gold. These required the most modern technique of restoration before being ready for exhibition.

The greater part of the exhibition presents Colombian ceramics. Included are two nude figures seated on the lids of funeral urns from a newly discovered archaeological district in the central part of the Magdalena Valley, a selection of Chibcha figurines and painted dishes, and other pieces illustrating the famous culture of the Quimbaya Indians who lived in the Cauca Valley. Throughout the Colombian Andes large figures of men and women intended to be placed in the graves and perhaps having some portrait quality are distinguished by strength and simplicity. Other pottery shows interesting techniques including that of painting with wax and black and red pigments to give negative designs. This technique, peculiar to the New World, was known from Mexico to Peru.

A series of bronze axes from Ecuador illustrate the transformation of these tools or weapons ending in an unusual specimen about a foot in width which may have been mounted as a broad axe on a pole.

A few specimens of finely decorated pottery from Peru have also been chosen for aesthetic interest. These include a kneeling warrior of Chimu style in polished black ware, a large vessel from Aipe decorated with a stylized jaguar, another piece illustrating the best polychrome pottery of Pachacamac and a funeral vase from Nasca with a magical painting of dead men helping to make corn grow.

WASHINGTON: PAINTINGS & WATERCOLORS BY AN INDIVIDUALIST, CIKOWSKY

THE Whyte Gallery is currently showing paintings and watercolors by Nicolai Cikowsky, whose work is so valuable a contribution to the quality and versatility of American art. Cikowsky is not easily classified in any recognized artistic pigeon-hole nor is he the champion of any particular school. He harbors no theories but approaches each subject with a spirit of eagerness, freshness and sensitiveness. His comments on life are consequently personal both in content and in execution. A human quality pervades each canvas and a poetic note is infused into his earthly scenes.

There is great vitality and flow to Cikowsky's drawing while his color is bold yet subtle, deep and luminous. The artist's interest in the textural quality of his pigment has led to fine effects of brushwork, the paint being laid on with rich, smooth strokes. Portraits, landscapes, figures, still-lives and interiors in the exhibition are in-

dicative of the artist's extensive interests and technical versatility.

Cikowsky is represented in many important collections both private and public, including eleven of the country's outstanding museums. He has consistently received prizes in Chicago and at other large group showings, establishing himself as a definite personality in American painting.

MIDDLETOWN: MASTERS OF GRAPHIC ART IN A PRINT SHOW

ANOTHER important print exhibition was recently opened to the public in the Davison Art Rooms of the Olin Memorial Library at Wesleyan University. This exhibition of "Etchings by Rembrandt and His Contemporaries" presents a group of characteristic prints by that supreme master of the medium and also etchings by his contemporaries in The Netherlands and elsewhere in Europe during the seventeenth century, when this art attained a height which was never again to be duplicated.

In the group of twenty-six Rembrandts there are so many masterpieces that only a few can be mentioned: *Rembrandt Drawing at a Window*, *Beggars Receiving Alms at the Door of a House*, *Adoration of the Shepherds* and *Christ Preaching* are only a few of the examples on view. All are of superb quality of printing and in the most desirable states.

The products of his contemporaries include Ruben's only etching, *St. Catherine*; a rare first state of the portrait of Desiderius Erasmus by Van Dyck; another early etched portrait by the same artist of Jan Brueghel; a landscape by Jacob van Ruysdael; a typical piece of genre by Van Ostade, and one by the great animal painter, Paulus Potter.

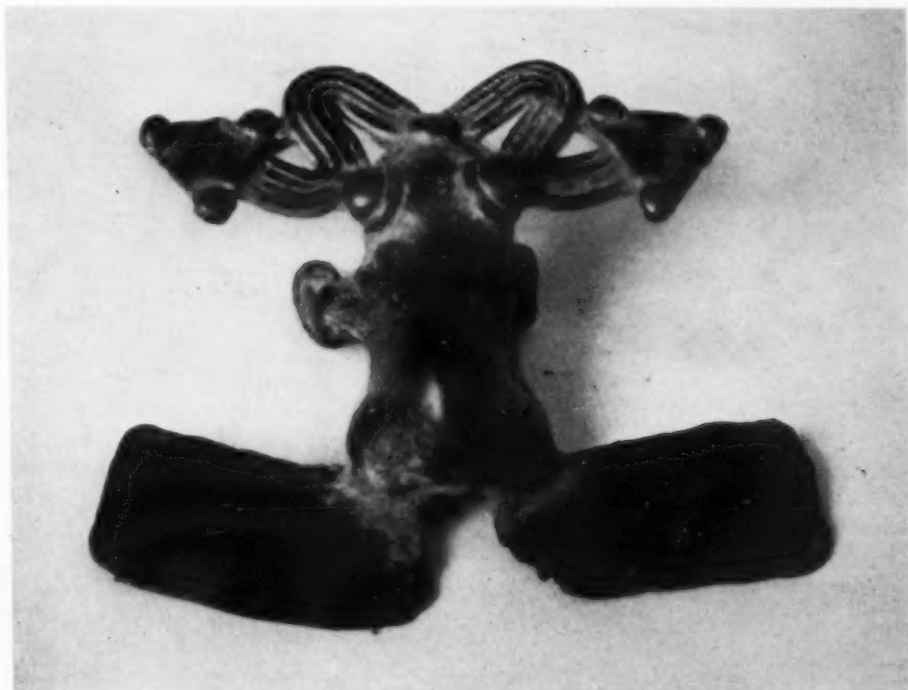
Among the later works to be seen in this exhibition are Callot's famous *Large Passion*. His better-known fellow artist Claude Lorrain is represented by two of his important etchings, one of them a first state.

Wenzel Hollar, a native of what was once Bohemia, is represented by sixteen prints of his tremendous total of etchings. This art in seventeenth century Italy and Spain is shown among others by Stefano della Bella and Ribera. A total of one hundred and twenty-two prints is included in the exhibition.

ALBANY: NATIONAL PRIZEWINNERS IN AN INVITATION EXHIBIT

AN HONOR group invitation exhibition of contemporary American painting is being shown at the Albany Institute of History and Art. Comprising in all some thirty canvases, the standard of the show is exceptionally high as all of the paintings on view have within recent years received either a medal of honor award or a popular purse prize. The collection thus constitutes a true cross-section of the best expression in contemporary American neo-modernism.

Notable works in the show include Corbino's powerful *Bull at Topsfield Fair*; Fiene's *The Hunter*, Clyde Singer's *Sandy Valley* which created a sensation at the Art Institute of Chicago when it brought to this twenty-seven year old artist the Harris-Waite Norman Medal in 1936; Andrew Winter's much publicized *Toilers of the Sea*; Theresa Bernstein's modern landscape, *Opalescent Harbor*



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awarded the Shilliard Gold Medal and *The Lobsterman* by Jay Connaway, one of the country's most popular marine artists.

NEWARK: TWO GERMAN PAINTERS AT THE COOPERATIVE GALLERY

AN IMPORTANT current event at the Coöperative Gallery is a memorial exhibition of the work of Oscar Bluemner, one of the revolutionary painters who in 1913 participated in the Armory Show and since 1915 was a protégé of Stieglitz, in addition to exhibiting extensively throughout the country. Numerous scenes of local landscape painted near and around Newark itself, results of the artist's prolonged sojourn in New Jersey, are a distinct attraction of the show. Bluemner used these natural subjects in a highly individual manner as a basis for his striking color compositions which in many ways suggest the decorations of Pechstein.

Simultaneously the Gallery presents a one man show of Hans Weingaertner, another German painter who was to come under the influence of the revolutionary groups that were forming in that country during the early part of the century. 1919 saw the artist, as a pioneer in this field, engrossed by the new objectivity which shortly after became so popular in Germany and was subsequently taken over by Dix and Schrimpf. Since 1922 Weingaertner has lived in America, first working at commercial art for a living, but eventually going back to his original profession. The current exhibition is composed of recent canvases and ranges from landscape to scenes of animal life, portraits and still-lives. In his painting the artist strives to convey the essential idea through the intrinsic abstract pattern of any given theme. This basic structure is supplemented with minor motifs which gives his work weight, precision and realism.

NEW YORK: A MAGNIFICENT EXHIBITION OF PRINTING AT COLUMBIA

TWO examples of Chinese block printing antedating the Gutenberg Bible by approximately five hundred years and one of the smallest known copies of the Koran, containing writing so fine that it must be read with a magnifying glass, are part of an exhibition of more than two hundred pieces of oriental manuscripts and art in the Plimpton, Smith and Dale Libraries at Columbia University.

The collection, which includes examples of calligraphy, book binding, illumination and other arts allied to bookmaking, will be shown in the Low Memorial Library until March 15.

Fifty Korans, from large folio to miniature size and Persian manuscripts of poetry and scientific lore, elaborately painted in gold and color, and written by scribes of the twelfth to nineteenth centuries, form an important part of the collection.

Of the Persian poets, there are representative examples of the works of Firdausi, Sa'di and Hafiz, beautifully written and elaborately illustrated with miniature paintings. Omar Khayyam, the most famous, is represented by several printed versions of his *Rubaiyat*, with different varieties of illustration. There are also some of the mathematical manuscripts of this twelfth century poet.

Calligraphy, valued by the Orient as one of the graphic arts, may be traced in this exhibit through over a thousand years of its development, from the geometric Kufic handwriting of the seventh century to the scimitar-like forms of modern Persian.

Many varied forms which the book has assumed through the centuries are also represented—from Siamese books on strips of palm leaf or folded like accordions, Indic books inscribed in gold and enamel on laminated copper to Koranic scrolls, written on membrane or paper. One eighteenth century scroll, made primarily for decorative use, is several yards long and contains the complete text of the Koran in microscopic writing. Others are tiny and may be carried in the pocket or hand, enclosed in delicate silver or gold filigree cases.

Enameled book bindings sprinkled with gold and mother-of-pearl dust and others of inlaid tooled leather are displayed as representative of Islamic art of the fifteenth to the nineteenth centuries. Many of the most elaborate bindings decorate the Korans, while others cover the illuminated manuscripts of the Persian poets.

Other features of the exhibit are Persian playing-cards, hand-painted some two or more centuries ago, a cabalistic roll, astronomical instruments of the Arabs and Hindus and mathematical manuscripts in Chinese and Japanese, some illustrated in watercolor.



EXHIBITED AT THE LEICESTER GALLERIES

MATTHEW SMITH'S COLORISTIC "NUDE RECLINING" OF 1926

The Art News of London

A BOLD and provocative colorist, Matthew Smith, who is currently holding a one man show at the Leicester Galleries, also has the distinction of being the preferred painter of Jacob Epstein, the sculptor having for the past twenty years consistently sponsored his art and materially hastened its recognition by the public. Depth and warmth mark these canvases, which are rendered with ease and in so powerful a tonality that their color alone speaks for itself quite irrespective of representation. Though Smith's experiments in a higher key are not always successful, the visitor is grateful for such bountiful works as *Odalisque*, *The Blue Sari* and *Model Waking* which are full of a robust enjoyment of the medium which has been likened to Delacroix, Gauguin and even to Titian.

MUSEUM acquisitions of the past few months include a series of objects and paintings which range from a three foot mediaeval Austrian candlestick from the monastery of Heiligenkreuz, which was purchased by the British Museum through the National Art Collections Fund, to an Utrillo *Eglise de St. Hilaire* acquired by the Tate Gallery. The latter institution also announces the acquisition of oils by Constable, Stanley Spencer, Ethel Walker and Sir William Nicholson. To the Victoria and Albert there came last month a very large carved and lacquered chinoiserie mirror of the eighteenth century, probably of German origin, and a neo-Classical example possibly designed by Adam himself.

A MEMORIAL exhibition at Messrs. Colnaghi's of the art of F. L. M. Griggs, the Royal Academician who died during the past year, presents a large assemblage of studies, watercolors, architectural drawings and decorative work by one of the most individual designers of our time. An appreciative introduction to the catalogue by Sir High Walpole emphasizes the service that Griggs rendered toward the development of the minor arts, from the designing of type faces to bookplates. In particular are Griggs' architectural rendering unusually full of fantasy, displaying a *penchant* for Gothic richness of detail, which is executed with consummate craftsmanship. Illustrations such as *The Crescent* and *Anglia Perdita* and the watercolors of *The Pass* and *Willersey Hill* vividly recreate the personality of the artist.

THE psychological, often neurotic overtones of surrealism have never been better brought out than at the current exhibition at the Guggenheim Jeune Gallery where sixty-five paintings by Dr. G. W. Pailthorpe—works which were created during the actual process of psychological research—have recently been placed on view. Dr. Pailthorpe's conviction that this art form is merely in its early stages and that it will eventually become as taken for granted as more logical manifestations is championed by her productions, which are of an undeniably striking nature.

TWENTY-ONE French paintings, selected to give the London public a sample of what the Paris Salon looks like, are hanging at the galleries of Messrs. Wildenstein and Company. Though as a whole they offer somewhat mild entertainment, exceptions are Othon Friesz' lively *Le Panier de raisin*, Marquet's *Paysage à Stockholm* and three canvases of d'Espagnat which stand comparison favorably with any English group showing of the past year.

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(Continued from page 12)

of the first order contributed by Goodelman, whose *Cotton Picker* complements Epping's *Scrubwoman*. Both are compositions based on arrangements of cubes and are carried out with commendable skill and technical control. John Hovannes' crouching figure proves that art does not have to be as inexcusably hideous as Lo Medico's unbreakable doll *Twins* to be modern. She is definitely a pretty girl and good sculpture as well. Two *animaliers* deserve special notice: Rudy with his *Young Bull* of Chinese inspiration and Richard Davis with a *Bison* in black granite—successful pieces in the best tradition. Lastly must be mentioned one of Baizerman's most sensitive and moving hammered copper fragments, *The Suckling*.

A glance at the prints and drawings upstairs emphasizes the more rapid medium's expressional flexibility which the sculptor must forego for the sake of permanence. By comparatively simple means Raphael Soyer conveys the heartbreaking irony of *Spring* with his cripple caught looking beyond the surge of faces that pass the meager lawns of the Public Library. Equally persuasive is the staccato contrast of light and dark in Dehn's *Hot Saw* and the wavering skirts and upraised arms of Negro dancers so suggestive of a wailing saxophone in his *White's Cafe*. Peggy Bacon's flat pencil line, laid on in long bars, describes the desert of roofs and housetops across which her *Lone Laundress* and a black cat malevolently eye each other. The nightmares that have haunted Grosz for so many years come to life again in the vermin and reptile inhabitants of a sorcerer's den. With Oriental fluency Georges Schreiber's few strokes of a heavy quill sum up the Mexican painter Tamotzu. This is not a large selection but one well worth visiting.

New Exhibitions of the Week

(Continued from page 15)

idiom which attained its high point in the free, expressive color of some of his Brittany and Venetian views.

A CAREFREE spirit dances winsomely through Lily Cushing Emmet's paintings now being shown at the Walker Galleries. They are mostly of people strolling in Central Park, little people lost in a bower of trees, tiny figures woven in a tapestry of foliage, shadow and light. They recall the pre-War paintings of Glackens and Prendergast which were similarly preoccupied with people in the park. They are less gaily stylized than Prendergast's decorative pictures, more filled with the moving life and light of Glackens' early paintings. There is real warmth in the sunlight which pours to the ground through the spaces of the great trees in *The Park* and coolness in the shadows of the old buildings in *Main Street, Sauger-ties*. There is no ugly gloom in this artist's version of America's Main Street, but a comeliness, a cheerfulness and a friendly familiarity expressed with good craftsmanship and warm color. Beside this large gouache, eloquent of a spirit deemed dead by too many painters of the American scene, several conventional flower pieces seem trivial and unworthy of this young artist's growing talent.

PICTURESQUE subjects from opposite sides of the world kindle the paintings of two artists at the Ferargil Galleries while equally quaint scenes, chiefly of Connecticut, form the great part of a third painter's work.

From the Navajo country along the Arizona-Utah boundary come the watercolors of Martin Gambee who, during three seasons with the Rainbow Bridge Valley Expedition has come to know the land and its people. Obviously interested in the effects of sunlight, from the blazing midday glare to the soft sunset glow or the fading greys of twilight, Gambee paints the unreal landscapes of the Southwest, as he does the inhabitants, with a respect for glamor. His watercolor is solidly handled; in *Afterglow* the rich brown of the framing buttes is happily chosen to contrast with the waning sunlight.

Far from Arizona are the Tatras Mountains of Poland which appear in a series of paintings by C. A. Brodeur, Vassar assistant professor who visited that country as a Kosciuszko scholar. These vistas of rugged peaks, tall timber and patterned fields, lacking a monumental treatment, become rather monotonously cramped. There is remarkably little variation in appearance between *Czerwone Wierchy*, *Arbore Morskie Oko*, *Czarny Staw Gasienicawa*, or any of the others.

A. Sheldon Pennoyer has confined his pictorial visions chiefly to

New England. Known best for his ski scenes, the artist has included in the exhibition one long ski-scape and some smaller scenes of the same candid camera variety, together with landscapes and portraits.

STRANGE exhibiting fellows are found at the Julien Levy Gallery where separate rooms are devoted to Massimo Campigli, painter of women as rigidly inorganic *idoles* shaped like furniture, and Jared French, painter of men, huskily handsome, vain and aggressively stalwart. These recent paintings by Campigli, well known Italian artist who has been working in Paris for the past fifteen years, show him to be obsessed with the creature-object derived from Minoan goddesses and Graeco-Egyptian mummy portraits. Even the surface character of the Fayum encaustic paintings has been simulated by this artist who combines his ancient sources with abstract forms borrowed from Picasso and Miro and projected ingeniously as spatial areas around the figures which are abstracted into conforming shapes.

Jared French's approach to the male figure is more direct, naturalistic and somewhat ridiculous. The work in this, his first showing, comprises seven large murals. The two representing cavalymen of the Civil War crossing a river were designed for the Treasury Art Project and are destined for the Richmond Post Office while the rest, representing the *Origins of Food*, were painted for the WPA.

17 Pictures of the XVII Century

(Continued from page 11)

(illustrated on the frontispiece) show him not only a great master of color and the sense of life, but also strangely in advance of his time in pictorial intellect: his clever device of guiding the spectator into the picture through a single pair of eyes which look out from it anticipates the eighteenth century, while his closely defined occupational and social subject matter, rendered in what might be termed a novelist or journalist scale for ready consumption with its polished technical rendering of textural qualities, are prophetic of Degas as well. The still-lives by Willem Kalf—one of his masterpieces which seems to approach Vermeer—and Abraham van Beyeren, on the other hand, are proof of the Dutch painters' understanding of *l'art pour l'art* as it was not comprehended again until Chardin.

Pieter de Hoogh's *Delft Courtyard* is familiar to readers of THE ART NEWS from the large reproduction which appeared in the course of the recent exhibition at Providence; its showing in the exhibition will offer an opportunity to view the completely coloristic basis of the study of light which, as the fundamental of Vermeer's great colleague, is expressed in this work.

Three other representations of the Dutch *paysage* form another valuable series of contrasts: on the one hand, the landscapes by Jan van Goyen and Salomon van Ruysdael, rich panoramas with still a hint of the Gothicisms of the sixteenth century in their single tonality and precise foliage and vegetation, and deeply poetic in such abstraction of nature; on the other, the limpid Jan van de Capelle with its realistic depiction of the ships and sailors who are the backbone of Holland, no longer an abstraction or a poem but a fact made into a work of art by grace of the pictorial genius of its author. In the latter sense one can speak of the vivid genre of Ostade and Maes, represented here by unusually accomplished works, though again with greater feeling of the gifted perception of Emanuel de Witte, whose terminology of flat planes of color is another precursor of the modern age.



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11 RUE ROYALE

COMING AUCTIONS*Child et al. Furnishings and Tapestries*

PROPERTY collected by the late Richard Washburn Child, the lawyer, author, and diplomat, will be sold by auction at the American Art Association-Anderson Galleries the afternoons of February 10 and 11, following exhibition from February 4. The collection to be sold comprises English, Continental, and American furniture and decorations, porcelains, silver, and Oriental rugs and includes, in addition to the Child property, which was removed from the Orsini Palace and from Newport, R. I., the property of Andrew Otto, Esq., of Hudson Heights, N. J., and property of other owners. A notable feature of the sale are two important Brussels Renaissance tapestries which come from the estate of the late Sen. John F. Dryden of Bernardsville, N. J.

Dating from about 1650, the tapestries are from the famous series by Jan Aerts on *The History of Ulysses*. Two others of this series are in the State Museum, Stockholm. One of the present examples shows *Ulysses Receiving his Warriors after Victory*, and the other depicts *Ulysses as King of Ithaca Holding Counsel with his Courtiers*. Both are in very good condition and are beautifully colored in red, soft green, brown, yellow, and blue, woven in silk and wool. The tapestries have wide, important borders with medallions



CHILD ET AL. SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
"THE HISTORY OF ULYSSES," TAPESTRY BY JAN AERTS

containing figures, fruit, mascarons, hunting scenes, animals, and flowers. Each bears the monogram "A E T S," entwined.

Spanish, Italian, Dutch, and French examples are present among the Continental furniture which is included with English and American pieces in the first session. The furniture in the second session is largely of English and American origin.

In an attractive group of silver and silver-plated ware in the sale are an American repoussé silver covered sugar bowl and creamer by William Thompson, New York; a George III chased silver teapot by A. Shaw and W. Priest, London, 1761; and a George III chased silver small ewer, London, 1772.

An important collector's piece among the objects of art in the sale is a marble fragment from a sarcophagus, Roman second century A.D., consisting of three beautifully carved horse heads from a triga. Fine Copenhagen, Meissen, Dresden, Nymphenburg, Saxe, Worcester, and other porcelain figures and services are present in the sale and there is a good group of decorative and table cut glass pieces.

Miller-Benjamin Furniture & Decorations

ENGLISH and French furniture and decorations, Georgian silver, portrait miniatures and other art objects, property from the estates of the late Grace Saunders Miller and Annie L. Benjamin,



ROBERTS SALE: MESSRS. SAMUEL FREEMAN, PHILADELPHIA

GOTHIC TAPESTRY SCENE FROM THE LIFE OF LOUIS XII

together with property of other owners, will be placed on exhibition at the Parke-Bernet Galleries, Inc., February 4, prior to public sale Friday and Saturday afternoons, February 10 and 11.

English furniture, chiefly of the eighteenth century, provides a desirable assortment of Georgian pieces, including carved armchairs, bookcases, pairs of carved and gilded wall mirrors, and an extensive group of Sheraton and Heppelwhite tables.

French furniture of the eighteenth century offers pairs of Régence carved walnut and needlepoint *fauteuils*; a pair of early eighteenth century state chairs covered in beautiful contemporary needlepoint; and Louis XVI armchairs and side chairs. In addition there is a fine Louis XV inlaid acajou library table with *bronze doré* mounts; a choice selection of Louis XV and Louis XVI inlaid commodes; and an inlaid tulipwood upright piano, richly mounted in Paris porcelain and gilded bronze. Among the contemporary decorations are clocks, including a Louis XVI *bronze doré* and statuary marble lyre clock; and porcelain urns, vases and groups, some mounted as lamps.

A notable group of British, French, Austrian and other European eighteenth to nineteenth century portrait miniatures is the property of a New York private collector. Two Brussels seventeenth century tapestries; damask, velvet and embroidered hangings; pairs of Chinese carved spinach jade vases; and Japanese carved ivory statuettes are listed.

Choice Georgian silver includes such attractive items as twelve George III gilded silver dinner plates, and a set of six George III columnar candlesticks. Also found in the catalogue are fine table porcelains, English eighteenth century table glass and Aubusson and Oriental rugs.

Roberts Paintings, Etchings & Tapestries

VALUABLE paintings, including a Gilbert Stuart portrait of Washington, fine etchings and engravings and two famous Gothic tapestries from the furnishings of "Pennhurst," property of Percival Roberts, Jr., will be dispersed at public auction at the Philadelphia galleries of Messrs. Samuel T. Freeman on February 16, following exhibition from February 11.

The Gilbert Stuart has a distinguished pedigree in addition to being illustrated and described in Morgan and Fielding's *Life Portrait of Washington*. Other outstanding oil paintings include Romney's *Nature Head* and *Portrait of Mrs. Gilbert*, Morland's *Landscape with Boy Fishing*, and a rustic scene by Charles Emile Jacques. The etchings cover the important names in this field, both among old and modern masters, with five works of Hans Sebald Behan and no less than twenty-three Dürers, including such great plates as *Melancholia*, the woodcut of *St. Jerome in his Cell* in particularly fine impression, *The Great Horse* and the celebrated, *The Knight, Death and the Devil*. Martin Schongauer, Van Meckenem and Rembrandt are also present, the latter with seven impressions, including *The Three Trees*, rich in color and with slight margins. Van Dyck's engraving, *Portrait of Justus Suttermans*, a group of the most famous Meryons and the outstanding names of the present day, from Sir

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D. Y. Cameron to Seymour Haydon, complete this interesting group.

One of the main attractions of the sale is a pair of sixteenth century Flemish Gothic tapestries purchased from Duveen Brothers and representing scenes from the history of Louis XII. These tapestries formed part of the decorations of Westminster Abbey at the Coronation of Edward VIII and are recorded in a contemporary painting by Edwin Abbey, R.A. Both are woven in colored worsteds, gold, silver and silk threads and have handsome borders composed of arabesques of fruit and flowers. To conclude, the sale offers Barye animal bronzes and numerous carvings and reliefs, both old and modern.

EUROPEAN AUCTIONS

Drawings and Engravings by Flemish Masters

AN UNUSUALLY rich collection of old master drawings, etchings and engravings, property of M. N., The Hague and of various private Dutch collectors will be sold at auction under the direction of Messrs. Houthakker and Hollstein at the rooms of the Arti et Amicitiae Society in Amsterdam on February 21 following exhibition from February 18.

Important among the pen and ink drawings are two Rembrandts,



DRAWINGS SALE: HOUTHAKKER-HOLLSTEIN, AMSTERDAM

REMBRANDT VAN RIJN: TWO FIGURES IN PEN AND BISTRE

one representing *Tobias and the Angel* and the other showing two figures executed with a broad, bold line. Brueghel de Velours is seen in four landscape studies and the two Pieter Brueghels in one example each. Other Flemish masters include Van Ostade, Van Cleve, Coninxloo, Gerard Dou, Van de Velde and Paul Bril. Two landscapes by Domenico Campagnola, a characteristic Canaletto view of a palace, Guercino's *The Disciples at Emmaus*, a Veronese Venetian genre scene and a striking head of a young man by Tiepolo represent various phases of Italian draughtsmanship. A Rowlandson satire and a delightful Watteau study of a child give variety to the group.

The great masters of etchings and engraving are represented in the sale by distinguished examples. Leading early works include Beham's very rare *The Immaculate Virgin* in superb proof, Aldegrever's *Bathsheba at the Bath* and works by Altdorfer, Lautensack and Van Ostade. Three groups of unusual scope are devoted to a full roster of the works of Dürer, Lucas van Leyden and Rembrandt. Of the first mentioned there should be noted in particular superb proofs of *The Four Horsemen of the Apocalypse* and *The Rest on the Flight into Egypt*. The Van Leydens include a series of Old Testament subjects, numerous plates of the Passion and genre and allegorical themes, numbering thirty-five in all. The Rembrandts, many of which derive from famous collections, include such great plates as *The Descent from the Cross*, several portraits of the artist's mother and that of Cornelis Claesz Anso in the rare third state with unusually wide margins—an exceptional collector's item.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	New York Group: Paintings,	Feb. 5-18
Ackerman, 50 E. 57.	English Sporting Paintings,	to Mar. 1
Acquavella, 508 E. 57.	Group Show: Paintings,	to Feb. 11
American Academy, 633 W. 155.	Platt Memorial Show,	to April 30
American-Anderson, 30 E. 57.	Burr Miller: Sculpture,	to Feb. 28
American Artists' Congress, 444 Madison	Paintings, Sculpture,	Feb. 5-26
American Artists, 131 W. 14.	Lawrence; Wechsler: Paintings,	Feb. 6-25
American Woman's Ass'n, 353 W. 57.	Contemporary Paintings,	Feb. 9-27
American Fine Arts, 215 W. 57.	Group Show: Watercolors,	Feb. 10-25
American Place, 509 Madison	Georgia O'Keeffe: Paintings,	to Mar. 2
Arden, 460 Park	Chinese Jades,	to Feb. 11
Argent, 42 W. 57.	Chrystie; Jackson; McPherson: Paintings,	to Feb. 11
Arista, 30 Lexington	Kollwitz: Etchings, Lithographs,	to Mar. 1
Art Students League, 215 W. 57.	Students' Final Concours,	Feb. 7-18
Artists, 33 W. 8.	Ralph Rosenborg: Paintings,	to Feb. 13
Babcock, 38 E. 98.	XIX Century Americans: Paintings,	to Mar. 1
Barbizon-Plaza, W. 58.	Old and Modern Masters: Paintings,	Feb. 6-Mar. 6
Bland, 45 E. 57.	Lincolnia, to Feb. 11	
Bignou, 32 E. 57.	Paul Maze: Paintings,	to Feb. 18
Bonestell, 106 E. 57.	Polly Ames: Paintings, Sculpture,	to Feb. 15
Boyer, 69 E. 57.	Knud Merrild: Paintings,	to Feb. 21
Brandt, 22 E. 56.	Drawings by Old and Modern Masters,	to Feb. 28
Buchholz, 32 E. 57.	Gerhard Marcks: Sculpture,	to Feb. 18
Carstairs, 11 E. 57.	Dunoyer de Segonzac: Paintings,	to Feb. 11
Clay Club, 4 W. 8.	Group Show: Sculpture,	to Feb. 18
Contemporary Arts, 38 W. 57.	Retrospection: Paintings,	Feb. 6-25
Decorators Club, 745 Fifth	Chinese Furnishings,	to Feb. 9
Delphic, 44 W. 56.	Schwab: Paintings,	to Feb. 12
Downtown, 113 W. 13.	Kuniyoshi: Paintings,	to Feb. 11
Durand-Ruel, 12 E. 57.	French XIX and XX Century Paintings,	to Feb. 15
Eighth St., 52 W. 8.	Rudolph Brunner: Paintings,	to Feb. 11
Federal, 225 W. 57.	99 Graphic Prints,	to Feb. 7
Ferargil, 63 E. 57.	Gambee; Pennoyer: Paintings,	to Feb. 11
Fifteen, 37 W. 57.	Genevieve Hamlin: Sculpture,	Feb. 6-18
French Art, 51 E. 57.	Modern French Paintings,	to Feb. 28
Freund, 50 E. 57.	The Shell in Art,	to Mar. 1
Grand Central, 15 Vanderbilt	John Sitton: Designs,	to Feb. 11
Grand Central, 1 E. 51	Anthony Thieme: Paintings,	Feb. 6-18
Grant, 175 Macdougall	Gunvor Bull-Teiman: Paintings,	to Feb. 14
Harlowe, 620 Fifth	Whistler Etchings,	to Feb. 28
Harriman, 63 E. 57.	Picasso Figure Paintings,	to Feb. 18
Kennedy, 785 Fifth	Rembrandt Etchings: Drypoints,	to Feb. 15
Keppel, 71 E. 57.	Paul Gauguin: Woodcuts,	to Feb. 25
Kleemann, 38 E. 57.	Eugene Higgins: Paintings,	to Feb. 28
Knoedler, 14 E. 57.	Select Paintings,	to Feb. 13
Kraushaar, 730 Fifth	French Paintings,	to Feb. 25
John Levy, 1 E. 57.	Barbizon School Paintings,	to Mar. 1
Julien Levy, 1 E. 57.	Eugene Berman: Paintings,	Feb. 7-27
Lilienfeld, 21 E. 57.	Vlaminck: Paintings,	to Feb. 11
Macbeth, 11 E. 57.	Homer to Wyeth: Watercolors,	Feb. 7-28
Matisse, 51 E. 57.	Rouault: Paintings,	Feb. 7-Mar. 4
Mayer, 41 E. 57.	Miscellaneous American Prints,	to Feb. 28
Mercury, 4 E. 8.	Group Show: Paintings, Sculpture, Masks,	to Feb. 12
Metropolitan Museum	Augustan Art: Paintings, Sculpture,	to Feb. 19
Midtown, 605 Madison	Vincent Drennan: Paintings,	Feb. 6-20
Milch, 108 W. 57.	Harry Hering: Paintings,	Feb. 6-25
Montross, 785 Fifth	Eleonora Kissel: Paintings,	to Feb. 11
Morgan, 37 W. 57.	Hirschfeld: Prints,	to Feb. 8
Morgan Library	French Art,	to Mar. 15
Morton, 130 W. 57.	Gurdon Howe: Paintings,	Feb. 6-18
Municipal, 3 E. 67.	N. Y. Artists: Paintings, Sculpture,	Feb. 8-26
Museum of the City of N. Y.	Currier & Ives and the N. Y. Scene,	to Mar. 1
Newhouse, 5 E. 57.	Harry Dirit: Paintings,	Feb. 6-18
New School, 66 W. 12.	United Sculptors,	to Feb. 11
N. Y. Public Library	Gavarni; Keppler: Prints,	to Feb. 28
Nierendorf, 18 E. 57.	Kandinsky: Paintings,	to Feb. 28
Parish-Watson, 44 E. 57.	Wm. Randolph Hearst Collection,	to Mar. 1
Park, 48 E. 50.	Ida O'Keeffe: Paintings,	to Feb. 18
Passedoit, 121 E. 57.	Sister Matilda: Paintings,	to Feb. 11
Perls, 32 E. 58.	Jean Eve: Paintings,	to Feb. 25
Rehn, 683 Fifth	Georgina Klitgaard: Paintings,	Feb. 6-28
Reinhardt, 730 Fifth	Roderic O'Connor: Paintings,	Feb. 6-28
Riverside, 310 Riverside	Chicago Artists: Paintings,	to Feb. 26
Schaeffer, 61 E. 57.	XVII Century Dutch Painting,	to Mar. 1
Schneidel-Gabriel, 71 E. 57.	Harry Shokler: Paintings,	to Feb. 11
Seligmann, 3 E. 51.	Abstract Paintings,	to Feb. 8
Serner, 9 E. 57.	Vera White: Paintings,	to Feb. 11
Studio Guild, 730 Fifth	Leinbach; Members: Paintings,	to Feb. 11
Sullivan, 460 Park	Arthur B. Davies: Paintings,	Feb. 7-28
Sutton, 358 E. 57.	Group Show: Paintings,	to Feb. 13
Tricker, 19 W. 57.	Group Show: Paintings,	to Feb. 11
Uptown, 249 West End	Members Group Show: Paintings,	Feb. 6-Mar. 2
Valentine, 16 E. 57.	Tamayo: Paintings,	to Feb. 11
Vendome, 39 W. 57.	Group Show: Paintings,	to Feb. 11
H. D. Walker, 38 E. 57.	Mervin Jules: Paintings,	Feb. 6-25
Walker, 108 E. 57.	Lily Cushing Emmet: Paintings,	to Feb. 11
Wells, 65 E. 57.	Korean Ceramics,	to Feb. 18
Weyhe, 794 Lexington	Rasmusson; Baker: Prints, Drawings,	Feb. 6-28
Whitney, 19 W. 8.	Contemporary American Sculpture,	to Feb. 17
Wildenstein, 19 E. 64.	Walter Gay: Memorial Exhibition,	to Mar. 1

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{ CATALOGUE }

1 A. VAN BEYEREN Still Life.

9 NICOLAES MAES Street Scene.

2 JAN VAN DE CAPELLE Seascape.

10 ADRIAEN VAN OSTADE After the Day's Work.

3 GERARD DOU Interior of a House.

11 REMBRANDT Portrait of Petronella Buys.

4 JAN VAN GOYEN View of Arnhem.

12 REMBRANDT King David with His Harp.

5 FRANS HALS Portrait of a Lady.

13 REMBRANDT Saskia van Uylenburgh.

6 PIETER DE HOOGH Delft Courtyard

14 SALOMON VAN RUISDAEL River Scene.

7 WILLEM KALF Still Life with Nautilus Cup.

15 HERCULES SEGHERS Landscape.

8 PHILIPS DE KONINCK River Scene.

16 JAN STEEN The Music Lesson.

17 EMANUEL DE WITTE Interior of a Church.

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